

Profitable Opera.

The Unprecedented Success of "Parsifal," Conried, and the Metropolitan Company—A Few Dissonances.

The financial possibilities of the theater when exploited by generous advertising are developed clearly by the annual statement of the Metropolitan Grand Opera Company made to the directors of that body recently. To these officials Conried made the remarkable statement that the total receipts for the season of "Parsifal" and other grand operas including the tour to Washington and other cities amounted to \$1,500,000. In view of this showing, said the impresario, an extra dividend was declared on the capital stock of the corporation as well as the regular dividend of 6 per cent.

Herr Conried was enthusiastically thanked, of course, for his success like success, even in grand opera. He was also allowed a benefit—which was more to the point—out of which he obtained \$15,000. Then came the culminating event of his first season—his statement to the New York press.

Must Not Divulge Profits. "I can't make known the profits of the season," said Mr. Conried, "for it is a matter which doesn't concern the public. But some of the items of expense may be of interest."

"For instance, I paid out to the leading singers—those who were paid by the performance—\$600,000. This does not include those who were on weekly salary. "The stage alterations, scenery, and costumes last fall and winter cost a quarter of a million dollars. Only one-fifth of this was put down to this season's expenses, though, for the benefits of the expenditure of this sum will last for several years.

"The stage carpenters alone got \$42,500 between the opening and the end of the season.

"The total expenses of the orchestra amounted to \$38,380.

"Of the \$250,000 expended on stage alterations, building, scenery, and costumes, \$133,000 went to the stage alone."

Trouble Behind Scenes. But money was not the only commodity to be handled. Witness the following:

"One thing I am certain of," the director continued, "that is that the entire technical staff will be different from what it was this year. I don't refer to the heads of departments, but to the workmen themselves. The condition this season was positively unacceptable. I won't be tyrannized over in such a way again. I couldn't help it this year, because I was in the midst of the trouble before I knew it, and after the season once began I was bound hand and foot.

"Why, in the last act of 'Die Walkure' I had sixty-four stage hands standing about waiting to move the scenery when the opera was over. With all those men there, I had to send out and employ eight engineers just to turn keys on the steam pipes. None of the sixty-four men would lift a hand to it, though they were all idle at the time.

"Sh! Sh!" as to New Singers.

"As to the new singers I will bring over next fall, I am not prepared to name any of them. I have negotiated with four or five great artists, who have never been here, and all but the signing of the contracts is complete. I have learned enough not to say I have engaged anybody until it is down in black and white.

"I will be very much pleased if I can get Jean de Reszke. I intend to make him an offer of \$100,000 a year. He doesn't ask for all the receipts and my evening suit to boot. The people want him. I don't blame them; he's the best German tenor living. But one can't pay everything for even Jean de Reszke.

"I have great hopes that Felix Mottl will return. He assured me that he would return if possible. You know, he can't come unless he gets a leave of absence from Munich, where he is already under contract.

"Alfred Herold and Arturo Vigna, the other two conductors, are already engaged to return.

"New York Will Hear Again."

"The singers I had this season who will not come back to sing in the Metropolitan are Ernst Kraus, Mme. Gadsch, Frau Naval, Mme. Ackte, and perhaps Mme. Ternina. Mme. Ternina says she will come back if her health permits it.

"I did not renew Mme. Gadsch's contract. Mr. Kraus is under contract in Berlin and cannot leave the country without the Emperor's permission. Mme. Ackte is also engaged for next winter's season in Paris.

"New York will hear again Sembrich, Caruso, Scotti, Muehlmann, Blass, Gortzi, Burgstaller, Piancon, Homer, and all the others."

That, then, is the record, and those are the prospects. We have contributed to an unprecedented profit, and we are to share in a dull prospect. Washington did not hear Kraus, Gadsch, or Ternina. Apparently, it never will hear them. But it is to hear again the "old favorites"—perhaps even Jean de Reszke—in their popular roles, and what more could anyone ask?

The capital, of course, does not count; otherwise Herr Conried would have been careful not to say "New York will hear again." But Washington is privileged to sit in judgment at the close of the season on the director's final statement, and it is easy to say what that judgment will be. A. D. A.

Past and Future.

The shades of even gather slowly about the theatrical season. Soon we shall be left to the twilight glow of stock companies and special performances. Then comes the theatrical night while the sun shines brightly for the reports along the cool Potomac, and the attaches of Washington theaters skip merrily off to mountains and seashore to play golf. It is an ill wind, etc.

But the close of the season in Washington will be by no means inglorious. Miss Blair's engagement has had genuine dramatic merit in spite of the plays selected for her repertoire. The Aborn opera company, which is to succeed her, gave last year a number of high grade light operas in fine style, and ought to do better now. Mr. Arden's company, as outlined at this writing, is a fine body, and the plays agreed upon so far are of good quality. With such a start the engagement ought to be and no doubt will be a distinct financial suc-



PERCY HASWELL, who is starring in a new play, "O Kiku San."

cess. Artistically its success is not a matter of doubt.

Miss Bingham continued the good impression she has made in four or five earlier seasons by presenting one of the best companies now on tour. Messrs. Woodruff, Gilmour, and Clarke are a remarkably strong trio, and measure well up to the standard set by Messrs. Lackaye, Abingdon, and Gottschalk last year. Miss Bingham's acting continues to be intelligent, strong, and impressive, but is not great in any sense. As for her new play, "Olympie," it seemed to be tense, and aroused great enthusiasm, but it was intrinsically mighty weak.

The Bostonians, performing "Robin Hood" in fine style. Their new Robin and Maid Marian—Mr. Ruthven and Miss Brown—made a fine impression. Miss Rafter as Allan ranks artistically beyond anyone else seen in the role. The least said is soonest mended.

Next week brings Miss Haswell in a new play, Herrmann the magician, Miss Blair in a new play, "East Lynne," which will find abundant patronage in spite of its age—Chase, vaudeville, "Wedded and Parted," "Black Patti," and characteristic burlesque at the Lyceum.

If the season must come to a close it might wait until the weather is good.

At the Theaters.

National—Miss Haswell in a New Play.

Percy Haswell will open a week's engagement at the New National Theater Monday in a new play, entitled "O Kiku San." The announcement of her engagement has created quite a stir in theatrical circles, and the fact that the scenes of the play are laid in Washington National Capital naturally adds to the interest excited. While the play has a Japanese title, it is essentially a comedy of American and Japanese life in the diplomatic circles in Washington, having just enough dramatic situations to play it off as a tragedy.

The play is said to be thoroughly and decidedly original, extremely picturesque, and of timely interest just now, when Japan is occupying so much space in current news and Japanese themes are of particular moment. The story departs from conventional lines in being a play of Japanese life in Washington, contrasting conditions under the two civilizations.

The role of O Kiku San is regarded as peculiarly suited to Miss Percy Haswell, and in her hands a charming character charmingly portrayed. It is altogether different from any role she has ever interpreted, but it is said to be thoroughly natural and convincing. In the course of the play Miss Haswell performs two quaint and very graceful songs, and her impersonation throughout is full of sweetness, archness, and spirit, and rarely has she appeared to better advantage.

Miss Haswell's company includes such well-known players as George Fawcett, Edwitt Jennings, Evelyn Vaughn, Agnes Everett, Laura McGilvray, Regan Hughton, Frank Craven, George Schrad, Edwin Evans, and Charles Gay.

Columbia—"Herrmann the Great."

Herrmann, the magician, appears at the Columbia tomorrow night for one week with matinees Thursday and Saturday.

The program to be offered will contain but few of the experiments Herrmann has already shown in this city. His sleight-of-hand experiments will, of course, be retained in this entertainment, but he has added by his sojourn in Europe this summer a number of new illusions that will be presented for the first time in America. Notably among them are "The Bride Elect," "The Queen of Flame," and "The Princess Mahomeda." These are all announced as novelties. To vary the program Herrmann has engaged the musical team known as "The Laskys," whose rendition of the bugle calls of all countries and the latest popular airs are expected to make them an attraction in themselves.

This engagement will mark the closing of the regular season at the Columbia, and the management on this account has agreed to make a special scale of prices ranging from 25 cents to \$1 for nights and Saturday matinee. The program has been arranged for ladies and children when the prices will be 25 and 50 cents.

Lafayette—Miss Blair in "East Lynne."

The coming week of "East Lynne" will be the fourth and last of Eugenie Blair's spring engagement at the Lafayette. Mr. Gressitt announced upon her appearance here that he would present his star in her greatest successes, "Camille," "Sapho," and "The Crust of Society" have each enabled Miss Blair to portray women who are types not of the usual kind, women who love and suffer because of wrongdoing. But these characters do not seem out of their element with wretched pasts and unhappy futures. In "East Lynne" it is vastly different, for it is a good woman who makes a mistake and who pays the price for it, a woman who errs through her great love for the proper man, her husband.

In the dual role of Lady Isabel and

Madame Vine, Miss Blair will have exceptional opportunities for intense dramatic and emotional work. As Mrs. Chapel, in "The Crust of Society," she was a cool, designing woman playing her cards the best she could in order to win the one man she loved. As Lady Isabel she permits the petty tyranny of an elderly female relative of her husband, trifling suspicions which seem all important, and the schemes of a villain, to wreck her home and send her forth into the world, at the mercy of the man who plans her downfall.

Mr. Keenan will play the role of the husband, Archibald Carlyle, and Edward Mulkey that of the villain, Sir Francis Levison. S. Cabell Halsey will be Richard Hare, and Joseph Egerton Lord Mt. Severn. Linnie Gee will play little Willie. Emily Dodd has remained with Miss Blair in order to play Barbara Hare, the woman because of whom Lady Isabel becomes jealous and leaves her home. Katherine De Barry will have a departure from her usual good-natured types when she plays Cornelia Carlyle, the meddlesome relative of Archibald. Miss Huxford is cast for Joyce.

Chase's—Diversified Vaudeville.

Annie Abbott, "the Little Georgia Magnet," is expected to surprise and mystify the Chase audience this week. She is the widely heralded psychic who is returning from a lengthy European tour, during which she is reported to have created a furore in all of the Old World capitals, and appeared, by royal command, before all of the crowned heads, except the King of Spain. Briefly, it is claimed she overcomes the force of gravity or she supplements it at will. A committee from the audience will be invited upon the stage at every performance, and with their assistance she will demonstrate her phenomenal possession. Seventeen men and more are expected to find it impossible to lift even an inch above the stage, while, on the other hand, she will, it is asserted, bunch them all together and elevate them without apparent exertion. Beside Miss Abbott the program will present Mary Edouin and Fred Edwards, two English players, in "A Bachelor's Dream," "Little Elsie," now in her own hand, and the motion picture of Buster Brown. The Sunday night symphony concerts have been discontinued for the remainder of the season.

Academy—"Wedded and Parted."

Local theatergoers will this week have a chance to see the play "Wedded and Parted," which comes to the Academy tomorrow night. "Wedded and Parted" is from the pen of Theodore Kremer. A company announced as competent and well balanced has been provided by Sullivan, Harris & Woods, the managers, and there is every reason to expect the immediate success of the attraction.

Empire—"Black Patti's Troubadours."

Mirth, melody, and music are the keywords of the performances to be given by the famous Black Patti Troubadours at the Empire the coming week. Among the forty in the ranks of this company are to be found many talented African American singers, dancers, and comedians. Sissieretta Jones, the Black Patti, the vocal star of the organization, enjoys the distinction of having sung before the largest audiences that ever assembled in Madison Square Garden, New York city, and the only colored female singer honored by royal command to sing before the former Prince of Wales, now King Edward VII of England. As a special feature a cakewalk contest, open to local contestants, will be held Saturday evening.

Lyceum—"Bowery Burlesques."

The "Bowery Burlesques" will appear at the Lyceum this week, and present a skit called "On the Yu-Con." In the cast will be Bickel and Watson, Edward Lee Wrothe, Bennett and Rich, the Warsaw Brothers, Lizzie Froligh, Jeanette Le Beau, and Nettie Nelson.

"The Kilties" Band Tonight.

Residents of Washington will remember the appearance of the famous Kiltie band in this city, and welcome the organization anew at the National Theater tonight. Composed, as it is, of the finest band musicians in some of the leading military regiments in Canada, the management has added to the attractiveness of the program offered by introducing several novelties, a vocal choir and the Kilties' Clan Johnson troupe of pipers, from the Palace Theater, London, England. This tour is the second transcontinental tour the Kilties have made. In New York the band played, at the Madison Square Garden, to receipts on the day aggregating \$7,000. In Albany at one performance the takings were \$1,200, and in Brooklyn, at the Orpheum, the week's engagement

was nearly \$11,000. The prices for this engagement will be 25 cents to \$1, and the box office will be opened at 1 p. m.

Mr. Arden's Company.

An Organization of Exceptional Strength Engaged for the Columbia.

The plans have been completed and the company selected for Edwin Arden's spring and summer engagement at the Columbia, which will begin on Monday evening. Mr. Arden's expenses will be spared in securing the best plays available for presentation, and the selection of "Captain Letterblair" as the opening piece serves to indicate the character of modern works to be employed. This delightful comedy was first produced by the well-known actor, E. H. Sothern, and it is said that in the part of the dashing Irish soldier Mr. Arden will be well fitted. This play has not been seen here for several years and has never before been given at popular prices.

Not many players visit this city who have a firmer hold on the theatergoers than has Mr. Arden, and indications point to this engagement being more successful than when he played here two years ago. He has always stood for the highest art, and on each visit he has endeavored to outdo his former efforts.

The company which will surround Mr. Arden is one of the strongest ever brought together for a summer engagement. Many of the members are already established favorites, and it is pretty safe to predict that it will not be long before each member has established an individual following here. In the list will be found such well-known names as William Lewers, William Herbert, Malcolm Duncan, Herbert Ayling, Richard Gordon, Philip Sheffield, Percy Leach, Olive Oliver, Mabel Roebuck, Victoria Addison, Louise Gallo-way, and Alice Butler. The repertoire of plays will be announced later.

As a Jap Saw It.

Kakichi Marimota Discusses the Play "O Kiku San."

The following comment on the Japanese play, "O Kiku San," in which Percy Haswell will open a week's engagement at the New National Theater, by Kakichi Marimota, a Japanese student at Johns Hopkins University:

"When I was invited by a fellow-student of the Johns Hopkins to witness a performance of 'O Kiku San,' I hesitated in accepting the very kind invitation. I realize only too well that the Japanese people are now engaged in the struggle of their lives. The fate of all Japan depends upon the issue, and I doubted the propriety of indulging myself in pleasure while my friends, in both army and navy, are enduring the rigors of winter and the hardships of war.

"I came to America, though, not only to study at her great university, but to study her civilization and learn from her whenever possible wherein Japan is wanting. The knowledge that my friends were aware that this was my purpose in coming to America reassured me, as did the thought that, perhaps, I would have the opportunity in seeing 'O Kiku San' of observing how Japan and her customs are interpreted and regarded in America."

"The author of 'O Kiku San' shows a remarkably intimate and accurate knowledge of Japanese manners and customs, and the play, though not lacking inaccuracies, is far freer from them than I expected. The acting and words of Count Tanaka, the Japanese minister, do not fail to impress the spectator with the Japanese fine sense of honor and also the deep reverence with which the Sammon and noble class regard the family name. Mr. Jennings' interpretation of this was excellent, and his make-up almost perfect."

"When, tortured by the thought that the eloquent of his daughter, O Kiku San, with the American lieutenant will force him to break his word with the Marquis Shimoda, to whom he had betrothed her, Count Tanaka decides to commit the honorable hara-kari, I felt borne back to Japan, to Tokyo, and as if there witnessing a tragedy in some noble family so realistic was the acting. The acting of Miss Haswell as O Kiku San was most excellent."

How Herrmann Studied.

A Mirror and a Boy From the Street Used as an Audience.

Eighteen years ago a slender, thin-faced boy with dark eyes and a Mephisto nose stood before a mirror in a little room on the Rue Montmore in Paris. His door was locked. The neighbors, who thought him crazy, were barred. The youth was Leon Herrmann, and the mirror was his audience. It's pretty hard to deceive a mirror, but the young man of bad looks or bad tricks. Yet young Herrmann, for one solid year tried day after day to deceive that mirror with his hands. But the mirror, with the image of Herrmann in it, saw everything, and the boy, a conjurer even at that age, was dissatisfied with it. He would not be deceived.

Sharp Eyes and a Mirror.

So one of those sharp featured chattering street gamins of Paris was lured into the room one day. Herrmann was the same age. The young magician put forth the charm of his magic, and the street gamin, thinking him the devil, called upon the Virgin for protection, and fled precipitately.

The mirror had faithfully revealed faults, but the street gamin had not detected them. Then the youth with that Mephisto nose felt encouraged. He went to work again. But he let the mirror severely alone, and devoted himself to his acquaintances. There is nothing so glib as the man who wants to be deceived. There is no blind as he who will not see. Herrmann found out this truth, even at that early age. That was the beginning of Leon Herrmann in the art of magic.

It was not the real beginning either. Heretofore said to that. Young Herrmann's father was a conjurer. So were two of his uncles. At the early age of eight years he was taken in hand by his father, to acquire his father's skill in magic. What he saw him do and what he was shown he continually practiced.

Magicians Born—Like Poets.

Magicians are born, not made. The hands began their development when the owner was still a child. Little muscles were brought out, strengthened, and made more pliant. The six years that elapsed between the apprenticeship and



"Herrmann the Great," whose sleight of hands will bring the regular season at the Columbia to a close.

Fond of Shakespeare.

Miss Blair's Testimony as to Negroes in the South.

"It is an interesting and remarkable thing," remarks Eugenie Blair, "how inordinately fond of Shakespeare the colored race seems to be. During the years when I appeared in the roles of the Queen, the prince, and the Duke of Clarence, I was constantly surrounded by a crowd of colored people, and the applause was most appreciative and apparently genuine."

"The negroes seemed to enter into the spirit of the great bard's dramas; but how much of it was fashion I have never quite been able to determine. There is much truth in the coon song May Irving used to sing, entitled, 'When Mr. Shakespeare Comes to Town,' the sentiment of which, I remember correctly, was that the dusky maiden spurned the invitation of her beau to minstrel shows and the circus, but, like a lady she would go with him when Mr. Shakespeare comes to town."

"During our tour of the Southern cities a number of amusing conversations regarding the performances were reported to me by the ushers, and one of these I think worth repeating. 'A real dark lady and her light beau' were criticizing Mr. Barrett's performance of 'Othello.' I was Desdemona. 'The beau said to his lady: 'What's all this discussion about, anyhow? What for did Othello go to kill Desdemona when she ain't done nuffin to him?'"

"Then the dame replied, 'Deed chile, youse too much for me now, but you has heard told about unequal matches an all that sort of thing. In my opinion it served 'em both right for not stickin' to their own color. Dey got jes what was coming to 'em.'"

Before the Prince.

A Vaudeville Performer Tests His Good Nature Severely.

Annie Abbott, "the Human Magnet," who is at Chase's Theater this week, gives some interesting accounts of the social life of the late Queen Victoria and the Prince of Wales, the present King of England. The many stories that have been told concerning the King's sunny disposition receiving a hearty confirmation at her hands, and she relates how on her first appearance before him she was guilty of a breach of court etiquette that would have resulted in a sharp reprimand from the Queen had she been present, as Queen Victoria was noted for the discipline which she maintained at Windsor Castle.

"My first appearance in England," said Miss Abbott, "was at the Grand Avenue Hotel, London, for the benefit of the representatives of the press, and my second was at the invitation of H. R. H., the Prince of Wales, the present King. This was in 1891, and the occasion was the prince's birthday, November 26, I believe."

"Ladies and Gentlemen!"

"We were driven to Sandringham and ushered into the big dining room, which had been arranged for my performance. When everything was in readiness I advanced to the center of the room, as I usually do, and addressed the party of royalty that was seated before me as 'ladies and gentlemen,' but right here the court chamberlain, who was standing near, gave me a dig in the ribs and whispered, 'For heaven's sake say your royal highnesses.' I realized my error, blushed, started to say something and

Coming Attractions.

"As You Like It" at Fresco.

The arrangement with the Ben Greet Company to give two outdoor performances has undergone some change. The first announcement of these performances created such interest and numerous applications for boxes and seats that the lady board of managers for the Works of Mercy have decided to give four performances. The first will be the afternoon of May 16 with "As You Like It," and the night performance, "Twelfth Night." On the next day the afternoon bill will be "Twelfth Night" and the evening bill "As You Like It."

Plans for the seating arrangement, which will be on amphitheater style, are now under way. Few places offer such opportunities for outdoor performances as the old Observatory grounds, Twenty-third and E Streets, the natural surroundings making an ideal stage setting.

Spring Season of Light Opera.

The regular spring and summer season of opera under the direction of Milton and Sargent Aborn will open on Monday, May 9, at the Lafayette Opera House. The Messrs. Aborn have given Washingtonians a chance during the past few seasons to see the latest operatic successes at popular prices as they were originally produced at high prices. In order to do this they bought outright the entire equipments of scenery and costumes of such favorite operas as "The Serenade," "The Fortune Teller," "The Singing Girl," "The Wizard of the Nile," "The Highwayman," "The Idol's Eye," and many others, presenting them with specially selected casts, including many artists who appeared in the first

presentations of these operas. Their successful season in Washington last summer and the summer before will be well remembered by all lovers of opera, who will be glad to welcome them again in their new home at the Lafayette Opera House. The opera for the opening week will be last season's big hit, "The Singing Girl," with the same excellent cast as seen here before.

Rose Melville as "Sis Hopkins."

"Sis Hopkins," which is now in its fifth season of unbroken success, with Miss Melville, the originator of the character of Sis, in the title role, comes to the Academy on Monday, May 9, for an engagement of one week.

"Last Days of Pompeii."

Pain's fireworks spectacular production, "Last Days of Pompeii," will be given in Washington for six nights, commencing Monday, June 6.

"A Rabbit's Foot."

A musical farce comedy, entitled "A Rabbit's Foot," is the attraction announced for the week of May 9 at the Empire. A company of thirty people will be seen.

"Our Boys."

"Our Boys," an English comedy in three acts, will be given at the National Theater, Saturday, May 21, for sweet charity, by amateurs. The company is under the patronage and auspices of Mrs. John Wheeler Beale, the daughter of the late Gen. Sprigg Carroll. The cast is composed of Miss Beale, Miss Nordstrom, daughter of the late Colonel Nordstrom, U. S. A.; Miss Clements, in a character part; Miss Carmody, and Mr. Lay, Mr. Bradford, Mr. Finch, Mr. Worthington, and Mr. Finley.

Mrs. Beale has coached the young actors up to date, but has now placed them under the able management of Robert Hickman, who will have full charge of the company.

The play had a run of four years in London, and is considered one of the brightest and most clever comedies of the day.

New York Symphony Concert.

The New York Symphony Orchestra, under Walter Damrosch, presenting "Parsifal" in concert form, with special soloists, will give its last concert in this city at the National Theater on Sunday evening, May 8, at 8:15 o'clock. Mr. Damrosch bears the reputation of a foremost Wagnerian conductor and interpreter, and in arranging the score of "Parsifal" for concert purposes has brought to bear all his knowledge of the subject and the possibilities of his orchestra. Prefacing the music with a brief explanatory talk of the aims of the composer and the story of the opera, Mr. Damrosch leads up to the introduction of the orchestra and soloists.

Coming Vaudeville.

Chase's bill for next week will include the Merlan's dog pantomime; Belle Stone, who descends a spiral tower of great height while she is locked within a metallic ball; Bailey and Madison, eccentricities; the Four English Madcap Dancers; Warren and Blanchard, the comedian and the singer; John W. World and Mindell Kingston, Leipzig, and motion pictures of a Spanish bull fight.

Georgetown Orchestra.

The Georgetown Orchestra will give its last concert Monday evening, May 23, in the National Theater. The orchestra will be directed by Jo. Kaspar, and will be assisted by Anton Kaspar, violinist, and Tom Greene, tenor. The program will be of the high character that has always distinguished the concerts of this organization, and the soloists are musicians whom the musical world is always eager to hear. The audience sale opens Tuesday, May 3, at T. Arthur Smith's agency, in Sanders & Stayman's music house.

"O Kiku San."

Since the announcement of "O Kiku San," by Mr. Fawcett, much curiosity has been manifested as to the meaning of the title. In Japan, every name has a meaning. The women are generally given the name of some flower. "O Kiku San" (pronounced "Okeek San") signifies the "Honorable Miss Chrysanthemum," O meaning honorable, Kiku

chrysanthemum, and San miss, names always reading backward. Some of the best families in Japan have dropped the "San," substituting "Ko," which means the same thing, so "O Kiku Ko" would be more modern, though Mr. Haven decided to use the older address of "San," as being more musical, and, on the whole, more interesting.

Heaven Preserve Us!

The following announcement has reached The Times:

"Klaw & Erlanger have many important projects in hand for next season in connection with several of which Mr. Erlanger recently spent a month abroad. They will make their customary new production for the Rogers Brothers, which will be called 'The Rogers Brothers in Paris,' and will bring over the latest Drury Lane spectacle, 'Humpty Dumpty.'"

"Mr. Erlanger spent a week in Paris with John J. McNally, author of the Rogers Brothers farces, selecting locales of scenes. Both Mr. Erlanger and Mr. McNally gave considerable time to

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